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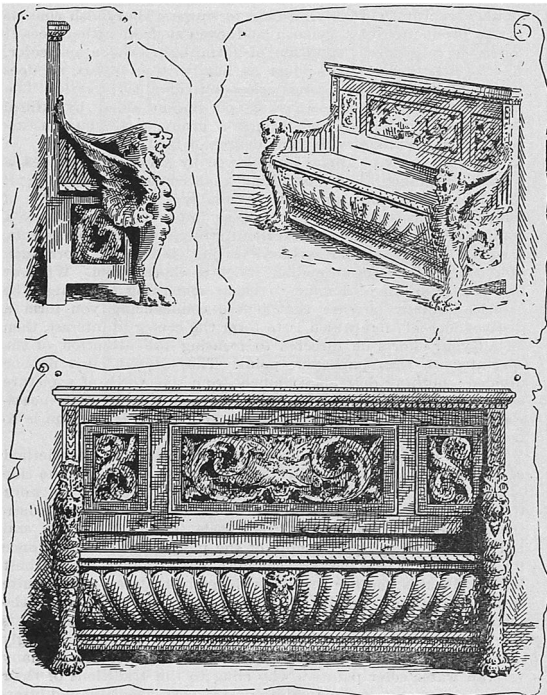
THE DECORATOR AND FURNISHER.

MINOR ARTS OF DECORATION.

A DIFFICULTY is often encountered by amateurs in preparing purple, violet, and French gray. Purple may be compounded of a mixture of Prussian blue, vermilion and rose madder or crimson lake; violet, of vermilion, ultramarine and a small portion of black and white lead; French gray, of white lead and Prussian blue tinged with vermilion, substituting in the last coat rose madder or lake for vermilion.

FIGURES large and small, finely variegated, having a feathery crystalized appearance, may be placed on tin by applying dilute muriatic acid slightly warmed, then washing it with water, and after drying coating it with lacquer. The plate is then slightly heated, again dipped in water and afterwards rubbed with a sponge saturated with a solution of salt or sal ammoniac. The spangles now appear. The plate is finally dipped in water, dried at a low heat and coated with lacquer varnish; then cooled by sprinkling it with water and the operation is completed.

UPHOLSTERY leather coverings and hangings that have faded, or the hue of which it is desired to change, may be dyed or stained by any of the strong liquid color dyes gently heated. The leather must be previously stretched tightly. The surface



is finished off by laying on a coat of white of egg, and going over the same when dry with a polished piece of wood shaped like a paper cutter. Copperas will give a black color; a solution of indigo blue. If the leather is to be varnished it should first be gently heated.

In a well laid out garden it is important to have labels for choice plants that will not be injured by rain and at the same time look sightly. It is quite a lady-like occupation, and not without interest to prepare such labels. For this purpose a number of zinc plates should be secured, and a paint for the lettering made by dissolving 100 grains of tetrachloride of platinum in a pint of water, adding a little mucilage and lamp-black.

At a recent Bar Harbor dinner the table cloth was made of alternate strips of lace and drawn work laid over a cover of pale green silk.

WITH a pine box three and a half feet square and three feet high, having a hinged lid, a lady has what may be termed the groundwork of an excellent ottoman that will come well into the furnishing of an ordinary sized room. It needs only to be suitably covered. For the top, strong white canvas cloth must be cut some five inches wider all round than the area of the lid, and three sides of this having been tacked down at the edges it may be filled in with the fine wood fillers so extensively used by upholsterers, or with wool or horse hair. The remaining edge of top is then closed in. This stuffed top should slightly project. A cover of chintz or other textile must now be prepared that will wholly cover the box. The edges of the seams following its lines and angles should be corded. The cord will serve as an ornamentation as well as hide the seams. A tasseled fringe skirting the lower portion of the cover will complete it. The inside may be used for storing parlor articles that are liable to be called into use.

In order to renew the luster of silvered dial plates rub on with a brush pulverized purified tartar, made with water into a paste; then wash the surface with water, and dry by gently patting it with a cloth. The plate is then to be exposed for a few minutes to a moderate heat.

BOOKBINDERS cover the surface of leather to be gilded with two or three coats of whites of eggs. A minute quantity of tallow is then rubbed on. The stamps of ornaments cut on brass, and letters in printing type are moderately warmed, and the gold leaf having been lightly laid, are pressed upon it. The letters like the ornaments are sometimes cast.

THE art of lacquering has for its object the prevention of tarnishing, besides giving to the surface of metal an agreeable color. The ground may be separately painted and then varnished, or the varnish, a transparent one, may be tinged with some coloring matter. Shellac is the varnish usually used. The effect of gilding may be imparted to the surface of tin or lead if the varnish be tinged with annatto, turmeric or gamboge.

THE satining of wall paper hangings is effected by dusting their surfaces with finely powdered French chalk and rubbing it in with a brush. The ground is previously prepared with plaster of Paris.

A GLUE that is delicate and nice for mounting ferns and seaweeds is made of five parts of gum arabic, three parts of white sugar, two parts of starch; add a very little water; boil until thick and white.

FOR artistic purposes a liquid holding in suspension what appears to be fine golden flakes may be made by mixing copper and hydrochlorate of ammonia with vanadinite of ammonia and carefully heating the same. The precipitate is to be intimately mixed in a mortar with a solution of gum or varnish.

WHEN a design is to be painted in dead and flat or in enamel colors combined with gold, or a silk panel, the gold portions have simply to be covered with a strong isinglass solution applied with a camel's hair pencil, followed, when dry, by a coating of gold size. When this has become tacky the leaf is put on and softly pressed with chamois leather.

WOOD or leather may be gilt by first covering the parts to be ornamented with a mixture of whiting and size, prepared by boiling shreds of parchment skins in water. This is rubbed smooth and covered with gilding size containing a little ochre or Armenian bole. When dry, the surface is rubbed with linen, next with a hard polished substance as agate, dogstooth or steel.

TASTEFUL flower stands may be made of tin cans with designs painted outside in enamel colors in oil. These cans are to be screwed down from within to a wooden case, which may be placed in a tray. For trailing plants converging arched spandrels of wire may be formed at top, these being affixed by means of holes punched in the upper edge of the tins.

NEVER in summer time give a finishing coat of varnish to a surface when a storm is gathering, as it will be found to have a peculiar influence on it, but wait until the rain falls.

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To remove old paint slake quick lime in water and add one-third the amount of pearlash, making the whole into the consistence of paint. This is to be laid on with a brush, and remain from twelve to fourteen hours, when the paint will be easily scraped off.

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To make luminous paint for glass and porcelain, oyster shells are to be cleaned with hot water, heated in a fire for half an hour, allowed to cool and then finely pulverized. The gray particles having been removed the powder is placed in a crucible in alternate layers with sulphur. The crucible is covered and luted with a thick paste made of beer and sand. After being ignited for half an hour, the resulting powder is carefully sifted, fifteen parts of copal gum, eighteen parts of Japanese wax are melted together, and to the mixture are added four parts of olive oil and sixty parts of turpentine. The solution is then filtered and twenty-five parts of pure linseed oil previously heated and cooled, and in which colors have been ground, are added.

* * *

A COLORLESS varnish is peculiarly applicable to drawings and prints, and which may be advantageously used upon oil paintings which are thoroughly dry, as it brings out the colors with the purest effect, is made by dissolving two and a half ounces of shellac in a pint of rectified spirits of wine, and boiling the solution for a few minutes with five ounces of well burnt and recently heated animal charcoal. A small portion of the solution should then be filtered, and if not colorless more charcoal must be added. When all color is removed the varnish is to be strained through silk and then filtered through blotting paper.

To rebronze gas fixtures, mix bronze powder with any transparent varnish, say amber, gum damar or copal, and apply. The mixture is to be done in a saucer, with the brush one is using.

* * *

LIGHTNESS which is a commendable quality in interior doors of dwellings, is certainly possessed by the new doors announced to have been brought out abroad, made of thick paper boards; several sheets of which stamped and moulded into panels are attached together with glue and potash, and then subjected to heavy pressure. A waterproof coating is followed by painting or by graining in imitation of mahogany or other choice hard wood.

* * *

CIGAR boxes may be utilized for many ornamental purposes. As receptacles for trinkets they may be covered within with cotton batting overlapped with satin and silk, the edges being sewn to strips of cardboard, to be attached with glue to the sides and base. The exterior may be covered with cardboard, with medallion openings disclosing painted designs. The exterior borders may be covered with silk cord, with ribbons at the upper angles.

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THE edges of paper, cards and books are gilded with a size composed of whites of eggs beaten with four times the quantity of water and mixed with a little Armenian bole.

